

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
DECEMBER NINETEEN TWENTY-THREE



FINAL STUDY FOR CENTRAL PANEL IN SERIES OF PANTHEON DECORATIONS, "CHILDHOOD OF STE. GENEVIÈVE," BY PUVIS DE CHAVANNES. PURCHASED FOR THE ART INSTITUTE

VOLUME XVII

NUMBER 9





"PORTRAIT OF MY MOTHER," BY GEORGE BELLOWES

THE ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE

THE Annual Exhibition of American Paintings and Sculpture is always interesting as a record of the year's achievements and significant as an indication of the future. In neither aspect is the Thirty-Sixth Annual Exhibition, now on view, disappointing. This year's show is a satisfying résumé of what has been done, a stimulating prognostic of what may come. The 243 paintings and 43 pieces of sculpture that comprise the current exhibition reflect, for the most part, a steady development of those principles which have consistently dominated American art. There is little trace of the ultra-modern, and even the influence of the Post-Impressionistic school is not obvious. The exhibition is

sane without being sedate, for the high key in which most of the paintings are pitched and the generous use of brilliant color prevents monotony and dullness. The landscapes are for the most part concerned with the transcription of light to canvas; the still lifes are brightly colorful; and even in the portraits the decorative element, of which color forms so large a part, is strongly accented.

The exhibition opened on November 1 with the customary reception. Interest centered, as usual, in the awards, which this year were distributed as follows:

The Mr. and Mrs. Frank G. Logan medal and prize of one thousand five hundred dollars to George Bellows for his painting, "Portrait of my mother";

The Potter Palmer gold medal and prize of one thousand dollars to Leopold Seyffert for his portrait of Dean Hall of the University of Chicago;

The Norman Wait Harris silver medal and prize of five hundred dollars to Charles W. Hawthorne for his painting, "Adoration of the mother";

The Norman Wait Harris bronze medal and prize of three hundred dollars to William Ritschel for his painting, "South sea foam";

The Mr. and Mrs. Augustus S. Peabody prize of two hundred dollars to Howard E. Smith for his painting, "Winter's night";

The William M. R. French memorial gold medal, established by The Art Institute Alumni Association for a painting or work of sculpture executed by a student or former student of the Art Institute, to Walter Ufer for his painting, "The fiddler of Taos";

The Martin B. Cahn prize of one hundred dollars for the best oil painting by a Chicago artist, to E. Martin Hennings for his painting, "The twins."

Honorable mentions were awarded the following: Landscape—"Mountain in shadow," John Sharman; architectural subject—"In France," Mary H. Wicker; sculpture—"Moses," Samuel Klasstomer; portrait or figure piece—"Florence," S. P. Baus.

Of the seven prizes awarded, five went either to portraits or figure paintings

George Bellows' portrait of his mother is one of the artist's most mature and striking canvases. There is boldness and yet admirable restraint in the painting. Leopold Seyffert's portrait of Dean Hall is representative of this artist's suave and finished work. The decorative note is vividly present in Hawthorne's "Adoration of the mother," a painting full of rich color and characteristic of the artist in its sympathetic portrayal of motherhood. The remaining two figure paintings to which prizes were awarded have a certain similarity in subject matter and mood. Both Ufer's "The fiddler of Taos" and Hennings' "The twins" have the colorful West for their background and typically Western figures for their chief interest. Humor, boldness, and vigor are seen in both these pictures.



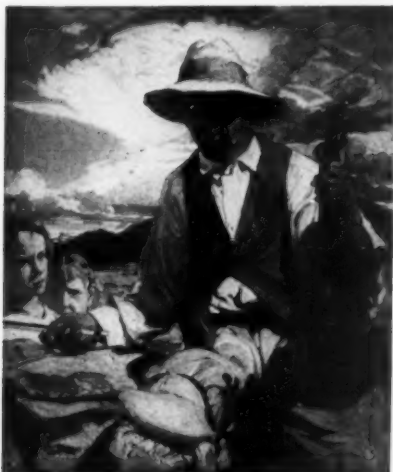
PORTRAIT OF DEAN HALL, BY LEOPOLD SEYFFERT

The portraits in the current exhibition form a distinguished group. Among them are Cecilia Beaux's "Mrs. Drinker and son," Hopkinson's "Mary in blue," John Carroll's "Kathleen," Abram Poole's "Mlle. de Benoit" and "Madame Bosnanska," Wayman Adams' "Irvin Cobb and his daughter Elizabeth," and John W. Norton's "Portrait." These are all paintings in which a more or less literal revelation of the personality and features of the sitters is the chief object. Figures play a prominent part in many other canvases but are subordinated to the background or made a part of the artist's pattern. To this group belong Frederick C. Frieseke's "Girl dressing her hair" and "Girl arranging her head-dress," Leon Kroll's "Morning in midsummer," Louis Ritman's characteristic paintings, and Victor Higgins' "The widower." In these paintings the light seems to be quite as important a consideration as the human beings, and the artist's reaction to it quite as personal as his reaction to his sitters.

If there are fewer landscapes in the current exhibition than in former shows, they make up for it in brilliance and high color. It is largely nature in her happy moods that is shown, and sunshine suffuses a great number of these canvases, among them Ross E. Braught's "On the Delaware" and

"In the valley" and O. E. Berninghaus' New Mexico studies.

The exhibition is on the whole somewhat conservative in tone, but that does not prevent a broad variety in subject matter and technique. The artists represent all parts of the country, and between the Eastern and the Western groups the usual wide gulf runs. They see the life about them through different eyes; they select what to them is significant and interesting in the scene around them, and their selection reveals the difference in their approach. Edmund C. Tarbell and Philip L. Hale, for example, may be taken as typical of the traditional Eastern school, the group whose art expresses the refinement of an old culture. Hale's "Musical moment" is exquisitely restrained and mellow. Tarbell's "Mary and mother" shows his complete mastery of the medium and a delicacy of sentiment that is quite different from the forthright approach of such men as the Taos artists, Ufer and Higgins and



"THE FIDDLER OF TAOS," BY WALTER UFER

Blumenschein and Berninghaus, to the subject matter which they have deliberately chosen as being representative and significant of American life. Between these two groups there are, of course, many others of varying degrees of conservatism or radicalism, but the general tenor of the exhibition indicates that American artists are more interested in revealing than distorting their native scene, more intent upon perfecting their vision and their technique than in willfully seeking novelty for its own sake, or for mere notoriety.

The forty-three pieces of sculpture are scattered through the galleries. Smaller pieces, delicate in conception and execution, are most numerous in the sculpture exhibit. The curve of a woman's cheek, the fall of her drapery, a child's roguish smile are rendered with charm and feeling. Whimsical fancy is piquantly made tangible by Sylvia Shaw Judson in her "Naughty faun," Edward Berge in his "Sea urchin," and Mahonri Young in

"Alkmena." A graceful and languorous figure of "Night" by Mario Korbelt has been purchased for the Art Institute.

The American Exhibition opened on November 1 and will remain on view until December 9.

BROCADES

BROCADES are the poems of the weaver's art, the aristocrats among patterned fabrics. Whether of small simple repeat patterning or large complex design, they exemplify the most sumptuous decorative element in the history of man. The famous meeting of the French and English kings that took place in the early sixteenth century on French soil received its enduring historic title, "The field of the cloth of gold," from the fabrics adorning the interior and exterior of the tents of kings, nobles, and officers.

To China belongs the honor of originating silk weaving; and as the term brocade was first applied only to fabrics in which the design was wrought by a combination of silk with metal threads, we must credit the Orient with the production of the earliest forms. These are called "Nishiki" by the Japanese, who have developed brocade weaving to a remarkable degree. The word "Nishiki" is composed of two Chinese characters, one meaning gold, and the other silk. The Chinese termed them "mystery brocades," giving the patterns poetic names, such as "Valley mist," "Sunset clouds," and "Fish near rocky shore."

In European countries the term brocade is the collective name for wide varieties of silk used alone or combined with metal, or even linen and wool fabrics having patterns of an embossed character in different colors. In entire silk brocades this differentiation of the pattern from the ground is produced, technically, by the use of extra shuttles that carry the colors as floating wefts on the surface of the background, and then con-

tinue them under the surface until required by the pattern again.

The richest and most elaborate of these figured silk weavings contain gold or silver threads, used either as a metal ground or as the pattern on a taffeta, satin, velvet, or twill foundation.

The periods of production can be estimated by the quality and technique of the metal threads employed. The old Chinese patterns were carried out in flat gold threads. Sheets of paper from the bark of a tree were lacquered and covered with gold leaf, burnished by hand, and cut into strips less than one sixteenth of an inch wide. In the eighteenth century gold tinsel thread was introduced, which by the beginning of the nineteenth century had practically superseded the better qualities.

In the European products "Cyprus" gold thread was used during the Middle Ages and up to the end of the fifteenth century. The name was taken from the isle of Cyprus, the chief market place for the East and West. The base for the gold deposit was linen thread wound around with a narrow strip of gold-covered skin or gut. The Saracens of Spain used strips of gilded parchment.

This Cyprus thread was followed in the fifteenth and sixteenth centuries by the "fancy" or "metallic" gold thread of the Renaissance, composed of a linen or silk thread wound around with a flat, gilded, copper or silver strip. Tinsel of base metal



"THE TWINS," BY E. MARTIN HENNINGS

with gilt covering was the contribution of the eighteenth century, and the nineteenth century weavings in particular substituted the fancy gold thread for parcel gilt (the wrapped thread).

The patterns used for brocades followed the distinctive styles of the periods and were used by prelates and ladies of rank, great statesmen and kings, at ceremonials and social functions, court entertainments and coronations.

Persia's contributions embodied her native flora of hyacinth, tulip, pink, date and peach blossom, some cleverly conventionalized in structure, others suggesting the life of the Persian garden. Byzantine influence resulted in the use of circles repeated at regular intervals, also lozenges and ovals.

The Sassanian patterns of the tenth to thirteenth centuries are distinguished by compact compositions of warriors, animals, and funeral pyres, enclosed in a series of circular frames with flower rosettes in the intervals. The most famous of these patterns is the Tyrian purple grave cloth found in the tomb of Charlemagne. The westward spread of the weaving arts next led to the use of the pomegranate, artichoke, pineapple, thistle, and vase forms.

In the Middle Ages cherubim with rayed wings, scenes from the New Testament, undulating ribbon forms, lions, leopards, and dogs all played their part as decoration. In the second half of the fifteenth



BROCADE, REGENSBURG. THIRTEENTH CENTURY



A FLEMISH BOOK OF HOURS, FIFTEENTH CENTURY

century the great painters Mantegna, Ghirlandajo, Lippi, and Botticelli are said to have influenced the weavers' designs; stems and entwined twigs and branches entered into the fashionable patterns, both for costumes and draperies, and the use of a raised pile or velvet was invented. As a further enrichment to the metal threads in brocading, the looped velvet pile, either cut or uncut, was added to the weaving of silks. Velvet patterning or outlines of the designs in velvet executed by workers in Broussa, Scutari, and other centers catered to the taste of Italy and Spain, who finally borrowed this technique.

The golden age of brocades came in the seventeenth and eighteenth centuries when looms of these marvels of beauty became more prolific through the use of entire silk thread. France produced the gayest and most seductive brocades, imitating lace and fur mingled with realistic floral designs, baroque, all-over repeats of small blossoms on stripes, and most amusing of all, naïve landscapes, boats on a silver stream and

clusters of houses in gay colors on flowering banks, with delicate lavender or blue ground. The flower designs for Lyons silks were the result of governmental encouragement to draw from actual plant forms, and this close adherence to botanical details partly distinguished the French productions from those of Italian looms. The Italian taste craved bold patterns of sculptural style with elaborate detail and luxuriant vegetation of rather fantastic form.

The loan collection of brocades to be shown in the Exhibition Galleries of the Museum will embody examples from the later periods, the earlier pieces being usually of fragmentary character. B. B.

EARLY ENGLISH MANUSCRIPT DRAWINGS AND A FLEMISH BOOK OF HOURS

DURING the summer the small but artistically selective collection of manuscripts in the Print Rooms of the Institute has been augmented by the purchase of two very fine and rare examples of the art: a *Speculum Humanae Salvationis* (Mirror of Human Salvation), probably made in England between 1340 and 1350, and a Flemish Book of Hours of the fifteenth century. Of the latter type of illuminated manuscripts we have but one Flemish example, a very small but richly wrought book of the late fifteenth century at present shown in Case I Gallery XII. The *Speculum* is the more unique and perhaps the more interesting of the two purchases.

The term *speculum* during the Middle Ages was used in the titles of various types of books. The *Speculum Humanae Salvationis* is, as its title suggests, a history of the fall and redemption of man and is considered to have been written in parts, some before 1298 and some after 1309 by a Dominican monk or perhaps several monks in Suabia or Alsace. In Munich are two manuscripts of the *Speculum* dated respectively 1356 and 1376.

The drawings, two to a folio page, above the text, should number 192 in a complete

copy
that i
teent
schoo
at th
popul
did th
influe
It ma
mina
of th
Specu
before
tury.
time
of a
even i
the s
jects
script
The
nant
compe
posed
others
canno
about
two-co



AN ENGLISH SPECULUM HUMANAЕ SALVATIONIS. FOURTEENTH CENTURY

copy and are made with a free flowing line that is found in Northern France in the thirteenth century as well as in the Winchester school of illuminators in Southern England at this time. They made for the great popularity of the work, explaining as they did the text for those unable to read. Their influence was felt especially in church glass. It may be imagined how artists and illuminators might seize upon such a repository of the themes of the religious story. The Speculum must have been well circulated before the middle of the fourteenth century. Its influence upon the arts at that time is plainly remarked in the windows of a church at Mulhouse in Alsace and even in those of St. Albans in England, and the same treatment of the different subjects is traceable in many noted manuscripts.

The Latin text might be called "assonant prose"; there is no exact rule of composition, measure, or quantity imposed. Some lines have ten syllables while others have as many as twenty-five; they cannot be scanned. There are generally about twenty-four or twenty-five lines in a two-column page.

Our copy has but one miniature, or rather, outline pen drawing to a page (ten and one-half inches by seven and one-half inches), and the text extends to the top of the page, framing the drawing on the left and lower sides invariably. The drawings, although only a few are colored and those very crudely, were evidently intended to be painted as on the Sletztstadt facsimile with which we have compared our copy. Directions with regard to such treatment appear on some pages, although it was never accomplished. Some of the drawings are only faintly outlined in silver or lead point, but it has been suggested that these might be brought out chemically.

Of the one hundred and twelve leaves in our work the original manuscript occupies only one hundred; the first two and last ten leaves are written in a somewhat later hand and contain additional matter partly referring to Oxford.

Some few pages are missing, but otherwise the manuscript is in very good condition. The extraneous matter comprises at the front an Astronomical Table and a Compass Table giving twenty-four bearings, and at the end, together with a page or two of



PORTRAIT OF THE DUCHESS OF RICHMOND
MEZZOTINT BY GEORGE RAPHAEL WARD
AFTER THE PAINTING BY SIR THOMAS LAWRENCE
GIFT OF THE DUKE OF RICHMOND

additional notations as to the Abbey of Great Missenden, six pages of a "perpetual calendar" for a period of 132 years with events marked for three cycles.

On comparison with the Sletztstadt replica it is curious to see how the English draughtsman must have improvised on the original or copy from which he in turn copied. There are quite radical departures in numerous drawings, and in most cases ours indicate a much inferior artist. There is of course the chance that the original silver point drawings might have been gone over by another workman, but they seem contemporaneous with the text. However crude they may be, it remains that they are among the earliest line drawings of the kind, and the Institute possesses a very remarkable manuscript both artistically and historically. W. McC. McK.

EXHIBITION OF FORAIN DRAWINGS

THE exhibition of colored prints of old ships in Gallery XII gives way to a most complete showing of the drawings, water colors, etchings, and lithographs of that satirical and ruthless draughtsman, the essentially French Jean Louis Forain. His recent election to the French Academy was most generally remarked. He is more than a casual satirist; his lineal criticisms of French life show a deep concern for the betterment thereof; they are essentially felt, and his Lourdes etchings and Scriptural studies are much more than commentaries. Forain "the caricaturist," the usual characterization in this country, is here seen to be deeply religious, while his abounding sympathy and humanity are stunningly realized in the well-known court scenes, which he has repeated in oil. Of the latter the Institute possesses the painting, "Sentenced for life." In the Ryerson collection in Gallery XXXA also hangs "*Dans les coulisses*."

NOTES

AT A RECENT meeting of the trustees, the name of George W. Sheldon was added to the list of Benefactors. Potter Palmer was placed on the Executive Committee, to fill the place of Clyde M. Carr, deceased.

In connection with the Exhibition of the Wild Flower Preservation Society of America, the following lectures have been arranged for Saturday afternoons at 2:30, to be held in Fullerton Hall:

December 22—The Forestry Needs of Illinois. R. B. Miller.

December 29—Animal Life in the Galapagos Islands. Ruth Race.

January 5—An Aristocratic Plant Family. Dr. Samuel C. Schmucker.

January 12—Motion Pictures of Plant Life in the Yosemite National Park. Arthur C. Pillsbury.

January 19—Speaker to be announced later.

Every afternoon at three o'clock there will be a talk on the exhibits.

DEPARTMENT OF MUSEUM INSTRUCTION—An innovation in the educational activities of The Art Institute will be a series of lectures by curators of departments, who will speak on their special subjects. The first series will be given by Mr. Harshe, Director of the Museum, on certain aspects of painting, and will be held on Thursday afternoons at three o'clock beginning January 10. The class will be limited to fifty, and registration will be made in order of application, members being given the preference. A fee of five dollars will be charged for the six lectures. Registration should be made before January 1, with Miss Helen Parker, Museum Instructor.

Mr. Harshe's subjects are as follows:

1. Composition in painting. January 10
2. Technique in painting. January 17
3. Evolution of landscape painting. January 24
4. Evolution of portrait and figure painting. January 31
5. The French Impressionists. February 7
6. Modern painting. February 14

A Story Hour for the children of members will be held on Saturday mornings at ten o'clock beginning January 5. The class will meet in the galleries, where the children will hear stories about some of the collections and at the same time be led towards an appreciation of art. Advance registration with Miss Parker is requested, as the class must be limited in size.

CHANGES OF ADDRESS—Members of The Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

THE SCHOOL—Five new instructors, in addition to those mentioned in the November BULLETIN, have joined the faculty: Carmen Brown, Helen Rostron, Viola Norman, Bert Elliott, and Walter Williams. Other instructors are giving more time than last year, and certain classes have been divided. The total enrollment is 2322. The department of teacher training enjoys the addition of five large looms and other



"NAUGHTY FAUN," BY SYLVIA SHAW JUDSON

equipment. McKinlock Court provides quarters for Mural Decoration classes under Mr. Norton, and for work from figure casts.

Teachers in the design department now regularly send their Lower School classes to the Field Museum for research in the organization and beauties of natural history subjects, connecting it closely with class work in design.

A competition for display-window treatment of a Michigan Avenue shop has engaged for several weeks the students of Interior Decoration and Design.

ERRATUM—Beginning with the September issue of the BULLETIN, the pages of this volume were wrongly numbered. Pages 49-88 should have read 61-100. Correction is made with this issue.

EXHIBITIONS—DECEMBER, 1923—JUNE, 1924

- November 1–December 9.—Thirty-sixth Annual Exhibition of American Paintings and Sculpture.
- November 10–December 15.—Color Prints of Old-time Shipping.
- November 15–December 15.—Lithographs by Toulouse-Lautrec.
- November 18–December 15.—English Wood-engravers of the Sixties.
- November 19–December 19.—Exhibition of Textiles, Jewelry, and Bags from the collection of Miss Elizabeth McCormick.
- November 20–January 2.—Graphic Art from Czecho-Slovakia.
- December 1–31.—French Color Prints of the Eighteenth Century.
- December 15–January 25.—Etchings, Drawings, and Lithographs by Jean Louis Forain.
- December 18–January 20.—Six One-man Exhibitions of Paintings: (1) Oliver Dennett Grover; (2) Victor Higgins; (3) Louis Ritman; (4) Axel Gallen-Kallela; (5) Nicholas Fechin; (6) Ettore Caser.
- December 20–January 20.—Wild Flower Exhibition under the auspices of the Wild Flower Preservation Society of America. (McKinlock Court.)
- January 1–15.—Society of Graver-Printers in Colors.
- February 1–March 11.—(1) Twenty-eighth Annual Exhibition by Artists of Chicago and Vicinity. (2) Fourteenth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers. (3) Thirty-first Annual Exhibition of the Atlan Ceramic Club.
- February 10–March 5.—Contemporary Drawings.
- March 20–April 22.—(1) Twenty-first Annual Exhibition by the Chicago Camera Club. (2) Paintings by Leon Gaspard. (3) Fourth International Exhibition of Water Colors. (4) Lithographs by Arthur B. Davies.
- May 1–June 1.—(1) Thirty-seventh Annual Chicago Architectural Exhibition. (2) Twenty-second Annual Exhibition of Applied Arts.
- May 7–July 1.—Exhibition by the English Society of Wood-engravers.
- June 10–July 1.—Exhibition of Work by Students of the Art Institute School.

ACCESSIONS AND LOANS

PAINTINGS AND SCULPTURE

- 1 painting by the LeNain brothers: "The Peasant Family." *Purchased from the Waller Fund.*
- 1 painting by Anthony Van Dyck: "Samson and Delilah." *Purchased from the Waller Fund.*
- 2 paintings by Puvis de Chavannes: "The Legend of Ste. Geneviève." *Purchased from the Walker Fund.*
- 3 paintings, by Surville, Gauguin, and Severini. *Lent by Arthur T. Aldis.*

PRINT DEPARTMENT

- 3 posters. *Gift of F. W. Gookin.*
- 136 color block prints by Gustave Baumann. *Memorial to W. G. Hibbard, gift of Mrs. Hibbard.*
- 1 mezzotint by George Raphael Ward. *Gift of the Duke of Richmond.*
- 1 drawing by George W. Eggers. *Purchased from the Avery Fund.*
- 2 engravings by Faithorne, 1 by Edelinck, 2 by Nanteuil, 1 by Loren Barton. *Purchased from the Avery Fund.*
- 1 charcoal drawing by Roger Fry, 2 lithographs by Henri Matisse, 2 drawings by J. Bernard, 1 drawing by Duncan Grant, 2 drawings by Rodin, 1 drawing by Steinlen, 1 drawing by Orpen. *Gift of Robert Allerton.*
- 1 water color by W. Russell Flint "Golden Sands, Bamburgh." *Gift of L. L. Valentine.*
- 12 etchings by William Strang. *Gift of Erwin L. Roy.*
- 1 wood engraving and 1 etching by Auguste Lepère. *Lent by Daniel F. Casey.*
- 54 drawings by Elihu Vedder for the Rubaiyat. *Lent by Mrs. Agnes R. Henderson.*
- 1 etching by Auguste Lepère. *Lent by Mrs. Albert Wolf.*

THE LIBRARY

91 volumes; 7 on painting, 7 on sculpture, 13 on general art and archæology, 1 on architecture, 18 on design and applied art, 28 continuations, and 17 miscellaneous. 7 volumes were gifts.

DEPARTMENT OF MUSEUM INSTRUCTION—SCHEDULE OF CLASSES

OCTOBER—DECEMBER, 1923

The Art Centers of Europe. Mondays at 11:00.

This series of talks treats of the architecture, painting, and sculpture of the principal cities of Europe, and will serve as a background for a trip abroad.

Interior Decoration and House Furnishings. Mondays at 2:30 (Fullerton Hall).

This series is free to members.

The Enjoyment of Painting, Ancient and Modern. Tuesdays at 11:00.

History and Appreciation of Architecture. Fridays at 11:00.

The Permanent Collections of the Art Institute. Fridays at 2:30.

The Art Institute Collections. Every other week. Saturdays at 2:00.

Primarily for business people engaged during the week.

Class tickets are five dollars for twelve lessons and admit the holder to any class in the department.

In addition to the regular classes it is possible to make arrangements for private lessons. These are held by special appointment and a charge of three dollars an hour is made for such lessons.

Gallery tours for clubs are also arranged by special appointment. The charge is eight dollars for less than forty people, ten dollars for less than seventy-five, and fifteen for more than seventy-five.

NEW LIFE MEMBERS, SEPTEMBER AND OCTOBER, 1923

Frank Ackley
Charles Alling
Harry N. Alter
Francis Baldwin
Miss Mary L. Banks
Henry Bateman
Mrs. Harry T. Bayard
William Benner
Miss Mary L. Bockius
Mrs. Helen M. Brakefield
Edward F. Brizzolara
Miss Anna E. Burfeind
Mrs. Guy S. Burtis
Mrs. Charles E. Butler
Mrs. Paul Vincent Byrne
Miss Mary Capper
Mrs. Doris L. Chapman
Mrs. James G. Condon
Mrs. David S. Cook, Jr.
Mrs. Anne Forester Cooley
Richard Cramer
Mrs. Mary Cuper
Miss Johanna Dobe
Miss Eleanor Donnelley
Miss Cara D. Durkee
Rev. Thomas F. Farrell
Charles Forman
Arthur A. Friestedt
Mrs. G. Patterson Fuller

Charles H. Gall
Mrs. Frank J. Gardner
Duane W. Gaylord
Miss Helen R. Gilbert
Bernard A. Good
Mrs. James P. Graver
William W. Hall
August F. Hallmann
Miss Margaret Harris
Mrs. Mary Hapeman Hoff-
man
Edward S. Holmes
Mrs. Owen Barton Jones
James J. Kelly
Dr. James G. Kiernan
Samuel B. King
Joseph Kopecky
Mrs. Louis E. Laffin
Mrs. Martha Browne Mc-
Guire
Thomas H. McInnerney
W. K. McIntosh
Miss Ella Clark McKenney
Dr. Thomas I. Motter
Mrs. William H. Mulholand
Richard A. Napier
Mrs. William L. Noble
Mrs. Theodore Samuels
Parsons

L. D. Petre
Dr. Scott T. Petrie
Mrs. Albert J. Pohlman
Mrs. Henry H. Pope
John H. Quinlan
Robert H. Radtke
Moses L. Rau
Miss Flora Reffelt
Mrs. John W. Ryan
Mrs. Frank Schaedler
Mrs. Annie M. Schnur
Mrs. Mortimer H. Singer
Mrs. Franke B. Skinner
Miss Margaret G. Standart
Mrs. George Steere
Mrs. Isaac D. Straus
George W. Thomas
Mrs. A. H. Ullrich
Henry B. Vanzwoll
Mrs. Robert E. Ward
Mrs. Isador Weil
Samuel W. Weis
Dr. Charles Spencer Willi-
amson
Mrs. Everts Wrenn
Miss Helen M. Wright
Mrs. Carl Zipprich

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, MONDAYS AT 2:30 P.M.;
TUESDAYS AND FRIDAYS AT 4:00 P.M. NEARLY ALL ILLUSTRATED BY STEREOPTICON

DECEMBER

- 3 Lecture: "Interior decoration and house furnishings." Florence Spiehler.
- 4 Concert: Chamber Music. By the Philharmonic String Quartette.
- 7 Lecture: "Michael Angelo." Lorado Taft.
- 10 Lecture: "Interior decoration and house furnishings." Florence Spiehler.
- 11 Lecture: "The rich art of the wood engraver." Dr. Frank Weitenkampf.
- 14 Lecture: "Bernini and the decadence." Lorado Taft.
- 17 Lecture: "Interior decoration and house furnishings." Florence Spiehler.
- 18 Lecture: "Stained glass as an artist's medium." Charles J. Connick.
- 24 Christmas holiday.
- 25 Christmas holiday.
- 31 New Year holiday.

JANUARY

- 1 New Year holiday.
- 7 Lecture: "Interior decoration and house furnishings." Florence Spiehler.
- 8 Lecture: "Michael Angelo's master decoration." Henry Turner Bailey.
- 14 Lecture: "Interior decoration and house furnishings." Florence Spiehler.
- 15 Lecture: "Embroidery: An historical and technical exposition." Mary Symonds (Mrs. Guy Antrobus).
- 22 Concert: By members of the Chicago Symphony Orchestra.
- 29 Lecture: "The art of our Keltic ancestors." Prof. I. B. Stoughton Holborn.

FEBRUARY

- 5 Lecture: "Planning the home, outdoors and in." Earl H. Reed, Jr.
- 12 Concert: Chamber Music. By the Philharmonic String Quartette.
- 19 Lecture: "Industrial art and fine art quality." Raymond P. Ensing.
- 26 Lecture: "Some modern print makers." William McC. McKee.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock.
George Dasch, Conductor. Admission 15 cents.

THE ART INSTITUTE OF CHICAGO

OFFICERS

CHARLES L. HUTCHINSON President
 MARTIN A. RYERSON } Vice-Presidents
 FRANK G. LOGAN, }
 ERNEST A. HAMILL Treasurer
 ROBERT B. HARSHE Director
 CHARLES H. BURKHOLDER Secretary

STAFF OF THE MUSEUM

Director ROBERT B. HARSHE
 Assistant to the Director
 CHARLES FABENS KELLEY
 Secretary CHARLES H. BURKHOLDER

Curator of Oriental Art

. CHARLES FABENS KELLEY

Curator of Prints and Drawings

. WILLIAM McC. MCKEE

Curator of Decorative Arts . . . BESSIE BENNETT

Assistant Curator of Decorative Arts

. HARDINGE SCHOLLE

Curator of Buckingham Prints

. FREDERICK W. GOOKIN

Manager Membership Dept. . . GUY U. YOUNG

Librarian, Ryerson Library. SARAH L. MITCHELL

Printing and Publications

. WALTER J. SHERWOOD

Superintendent of Building . JAMES F. McCABE

Dean of the School RAYMOND P. ENSING

0

k.

Y

E

T

E

N

G

L

D

E

N